Priced

NUMBER TWO HUNDRED FORTY-ONE

PERIOD FURNITURE

Decorations • Paintings
Textiles • Books

Collection of

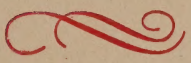
ORIGINAL PLASTER CASTS
BY THORWALDSEN

Property of

MRS. CHARLES B. VAN NEST
Maplewood, New Jersey

MRS. FREDERICK E. LOWELL
Concord, Massachusetts

and others



PUBLIC AUCTION SALE—SATURDAY, MAY 4TH, AT 2 P.M.

EXHIBITION—FROM WEDNESDAY, MAY 1ST, UNTIL SALE

KENDE GALLERIES AT GIMBEL BROTHERS
33D STREET AND BROADWAY
NEW YORK (1)
1946

KENDE GALLERIES
Appraisals and Public Sales of Fine Art

AT

GIMBEL BROTHERS
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Wellesley, Massachusetts

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Sold by order of the owners

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EXHIBITION—FROM WEDNESDAY, MAY 1ST, UNTIL SALE
(Daily 10 A.M.—6 P.M.)

KENDE GALLERIES AT GIMBEL BROTHERS
33D STREET AND BROADWAY
11th Floor
Telephone: PEnnsylvania 6-5185
NEW YORK (1)
1946

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries," wherever used in these Conditions of Sale means the Kende Galleries, Inc.

2. The Galleries have exercised reasonable care to catalogue and describe correctly the property to be sold, but they do not make any representation or warranty as to the correctness of description, genuineness, authenticity or condition of said property.

3. The Galleries reserve the right to withdraw any article from sale for any reason whatsoever before the article is offered for sale.

4. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for the lot as a whole and as numbered in the catalogue.

5. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

6. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

7. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article or lot, reoffered for sale.

8. Unless the sale is advertised and announced as an unrestricted sale, or sale without reserve, consignors reserve the right to bid.

9. Except as herein otherwise provided title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

10. Articles sold and not paid for in full and not taken by noon of the third day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid

in full, the Galleries may either cancel the sale, and any partial payment already made shall be retained by the Galleries as liquidated damages, or they may resell the same without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

11. Property purchased will be delivered only on presentation of a receipted bill. The Galleries reserve the right to make delivery to any person presenting such receipted bill. If a receipted bill is lost before delivery, the buyer should immediately notify the Galleries.

12. If for any cause whatsoever any article sold cannot be delivered or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled without any liability to the Galleries and any amount that may have been paid on account of the sale will be returned to the purchaser.

13. In addition to the purchase price, the buyer will be required to pay the Federal, State and local taxes now or hereafter imposed upon the sale of the article or articles, unless the buyer is exempt from the payment thereof.

14. The Galleries, subject to these Conditions of Sale and to such terms and conditions as they may prescribe, but without charge for their services, will undertake to make bids for responsible parties approved by them. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. The Galleries reserve the right to decline to undertake to make such bids.

15. The records of the Galleries are in all cases to be considered final.

16. The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

17. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by

L. A. CRACO • H. A. KENDE • T. J. MULDOON

KENDE GALLERIES, INC.
AT GIMBEL BROTHERS — 11TH FLOOR
33RD STREET & BROADWAY • NEW YORK (1)

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FEDERAL EXCISE TAX

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Your attention is invited to the Conditions of Sale on Pages 2 and 3 of this Catalogue.

SATURDAY, MAY 4TH, AT 2 P.M.

CATALOGUE NUMBERS 1 TO 173 INCLUSIVE

BOOKS AND PRINTS

1. **FOUR JAPANESE PRINTS**
Two theatre posters of famous Japanese players in a series of plays in Japanese presented in the Berkeley Lyceum Theatre, London. The other two are pictorial scenes, one of rainstorm and the other of a fantastic nature.

2. **FOLIO OF FIVE ETCHINGS**
W. H. W. Bicknell, after Howard Pyle
The five paintings after which these etchings are executed were made exclusively for the Bibliophile Society and no reproductions of them in any form are distributed outside of the membership.

3. **TWO MEZZOTINT ENGRAVINGS PRINTED IN COLORS, AND A LINE ENGRAVING**
Two mezzotint engravings of ladies, by S. Arlent Edwards; folios, framed. And a line engraving after Fragonard, entitled Le Verrou, with title in margin.

4. **TOLSTOI, LYOF N., WORKS OF**
Set of twenty-four volumes. Published by Charles Scribner's Sons, New York, 1911. Cloth bindings with gilt lettering.

5. **CONRAD, JOSEPH, AND KIPLING, RUDYARD, WORKS OF**
Ten volumes by Conrad, edited 1923; blue cloth bindings. And six Kipling books, published 1917; red cloth bindings.

6. **REEVE, ARTHUR B., WORKS OF**
Twelve volumes of the Craig Kennedy Series. Illustrated. Harper & Brothers, New York and London, publishers; copyrighted 1910. Red cloth binding with gilt lettering.

7. **De Maupassant, Guy, Works of**
Set of seventeen volumes of short stories by de Maupassant. Deluxe edition. Blue cloth binding.

8. **Chekhov, Anton, and Poe, Edgar Allen, Works of**
Set of five volumes by Chekhov and ten volumes by Poe. Blue and green cloth binding.

9. **Ruskin, John, Works of**
Twelve miscellaneous volumes, illustrated; blue cloth bindings.

10. **De Balzac, Honore, The Complete Works of**
Thirty-six volumes. Published by Colonial Press Company, Boston and New York, 1901. Green cloth bindings.

11. **Dickens, Charles, Complete Works of**
Fifteen volumes, The People's Edition. Published, Boston, 1881. Decorated cloth bindings.

11a **Collier's New Encyclopedia**
A self-revising reference work with loose-leaf features. Copyright 1924 by P. F. Collier and Son Company, New York. 1931 revision. Eleven volumes. Simulated brown leather bindings.

12. **Chippendale, Thomas**
Supplement by Walter Rendall Storey, to The Gentleman and Cabinet Maker's Directory, by Thomas Chippendale; edited by Towse Publshing Co., New York, 1938. Illustrated with photographs and drawings. Cloth binding.

13. **The Century Dictionary**
Six volumes published by The Century Co., New York, 1889 edition. Brown leather binding.

14. **Scrap Books**
Two old scrap books and New York Times Mid-Week Pictorial. 3 vols.

PAINTINGS

15. **Three Small Watercolors and an Oil Painting**
Alfred L. Brennan, American: 1853-1921
A First Success; A portrait of a lady with a silver fan; New Acquaintances; Enchantment. Signed with monogram *AB*. One watercolor in wooden frame. The oil painting on panel.

16. **Four Small Watercolors**
Alfred L. Brennan, American: 1853-1921
All on a Summer's Day; Leading Her into Deep Water; Time Out of Mind, 1899; Cupid and Psyche. All signed with monogram *AB* except one which is signed *Alfred Brennan.*

17. **Six Small Watercolors**

Alfred L. Brennan, American: 1853-1921

23 Ye Nutbrown Maide, 1899; Eventide, 1900; Opalescent Sea; Dame Nature's Own; The Afterglow; The Maiden All Forlorne. All signed with monogram *AB*.

18. **Four Small Watercolors**

Alfred L. Brennan, American: 1853-1921

34 Lonely Meditations of an Anchorite, 1903; Wonders of the Deep; Pan, 1900; Some of the friends of Ulysses. All signed with monogram *AB*.

19. **Two Japanese Watercolor Drawings on Silk**

8 One painted with two long-billed birds standing in a marsh; the other with three swimming fish in their natural habitat; painted on cream silk. Signed. Framed. *21 x 28 inches*

20. **Head of a Peasant: *Pencil and Crayon Drawing***

Philippe Maliavine, Russian: 1869-

15 Head of a Russian woman wearing a turban, looking at the observer with her right hand touching her mouth. Executed in pencil and highlighted with touches of red, yellow and blue crayon. Signed and monogrammed.

21. **Portrait of a Young Girl: *Oil Painting***

L. Thomas, American: XIX Century, after Charles Chaplin

32 Waist-length portrait of a girl, partially draped, leaning her head against a velvet rest and gazing through half-closed eyes. She holds the wispy drapery around her waist with her hands. *29 x 20 inches*

22. **Portrait of a Girl: *Oil Painting***

French or English, XIX Century

24 Waist-length portrait of a young girl, a rose pinned on her hair and wearing a low-cut white gown with amber drapery over her knees and right shoulder; she holds a garland of flowers in her hands, with one end held high by her left hand. Light brown background. *29 x 25 inches*

23. **Interior and Landscape with Figures: *Two Oil Paintings***

L. Thomas, American: XIX Century, after Jean Millet

23 A peasant woman pours a jug full of liquid into a large vat while the fire flickers in the background. In the other, a young peasant girl rakes the hay at her feet and two men gather armfulls to load on their wagons.
19 x 13 inches and 21½ x 25½ inches

24. **Seaport: *Oil Painting***

Alfred G. Vickers, English: 1810-1837

25 On the beach in the right foreground, several men can be seen on the edge of the water, while in the background is situated a small town. A number of sailing vessels lie in the harbor beneath a warm cloud-filled sky. Signed at lower right *A. Vickers.* *16 x 24 inches*

25. **Landscape: *Two Oil Paintings***

L. Thomas, American: XIX Century

38 In one, a number of ducks frolic on the banks and in the water in the foreground; behind is a placid lake which reflects a house and a group of trees on the band on the other side. The other depicts a stream which catches the light of sunset, while the banks and trees on either side are in shadow.
14 x 22 inches and 18 x 24 inches

26. **Sunset at Sea: *Oil Painting***

Edward Moran, American: 1829-1901

26 The choppy waves of the sea stretch to the horizon where the sun has just set, its brilliant colors illuminating the clouds above and the foam-flecked waves beneath. Silhouetted against the light are two sailing vessels. Signed at lower left *Edw. Moran.* *18 x 24 inches*

27. **Browsing: *Oil Painting***

L. Thomas, American: XIX Century

17 Seated around a table four men are passing the time of day, one seated in the foreground holding a skull on his lap, while the man next to him relaxes with a cigarette. Bending over the table, one of them reads a newspaper from the light streaming through the window; the other man plays with a matchstick.
16 x 22½ inches

28. **Landscape: *Pair of Oil Paintings***

William Trost Richards, H.N.A., American: 1833-1905

75 In one the grassy hill slopes down to the wooded valley, in the distance are seen rolling hills. In the other cattle graze on the rich meadow in the foreground under a summer sky. Signed at lower left *William T. Richards.*
12 x 22 inches

29. **Miniature Painting on Copper**

German, XVIII Century

15 Bust-length portrait to half-right of a man with long flowing hair, wearing open-necked shirt and red kerchief with fawn jacket. *In bronze doré* frame.
Oval: 2⅛ x 1¾ inches

30. **Miniature Painting on Copper**

Flemish, XVII Century

16 Bust-length portrait of a man to quarter-left, wearing white vandyke lace collar and dark doublet. Framed. *Oval: 2¼ x 1⅞ inches*

31. Three Oil Paintings of the Chicago World's Fair of 1893

Charles C. Curran, N.A., American: 1861-

35 View of part of the McMonnies fountain with a group of spectators in the foreground; two views of the gigantic statue of Columbia, one seen by night and the other by day. Signed and dated *Chas. C. Curran, Chicago, 1893.*

One panel and two canvases: 9½ x 5½ inches

32. Landscape: *Oil Painting*

Willard L. Metcalf, American: 1853-1925

18 The lush meadows in the foreground is dotted in the distance by numerous grazing cattle; in the horizon the woods are silhouetted against the sunset sky. Signed and dated at lower right *W. L. Metcalf, '87. Panel: 8x 13¾ inches*

33. Pair of Oil Paintings

Italian XIX Century

45 One of Saint John, a head and shoulders portrait, in profile with a golden nimbus over his head. After Verrocchio's "Baptism of Christ" which hangs in the Academy of Florence. The other a portrait of the Madonna, a head and shoulders portrait of her wearing a hooded cloak and having a faint nimbus behind her head. After Andrea Del Sarto the original hanging in the Florence Gallery. Carved and gilded wood frames. *Oval: 8½ x 7 inches*

34. Portrait of a Lady: *Oil Painting*

French, XVIII Century

25 Seated to quarter right is the figure of a gray-haired woman wearing lace bonnet, and a pearl choker, and décolleté embroidered pale blue gown with lace sleeves, holding a fan in her right hand and leaning on a table on which is a snuff box. *32 x 26 inches*

35. Portrait of a Gentleman: *Oil Painting*

French, XIX Century

250 Waist-length portrait of a man wearing powdered wig, and dressed in a rich blue velvet coat with gold buttons, and gold-embroidered waistcoat, a long white cravat about his neck. Dark background. *Oval: 29½ x 25 inches*

36. Portrait of Zachariah Palmer: *Oil Painting*

George P. A. Healy, H.N.A. American: 1808/13-1894

25 Full-length portrait of Mr. Palmer seated on a heavy carved wood chair. He has a gray beard and wears a dark suit and a bow-tie, his left arm resting on the arm of the chair. Light grey background. Signed and dated at upper right *G. P. A. Healy, Paris 1891.*

37. Portrait of Anna Benedict: *Oil Painting*

George P. A. Healy, H.N.A. American: 1808/13-1894

2750 Seated full-length portrait of Mrs. Benedict wearing a long black dress trimmed at the neck and cuffs with white lace ruffles. She is facing the observer and holds a fan in her left hand. Dark grey background. Signed and dated at upper left *G. P. A. Healy 1878.* *47 x 35 inches*

38

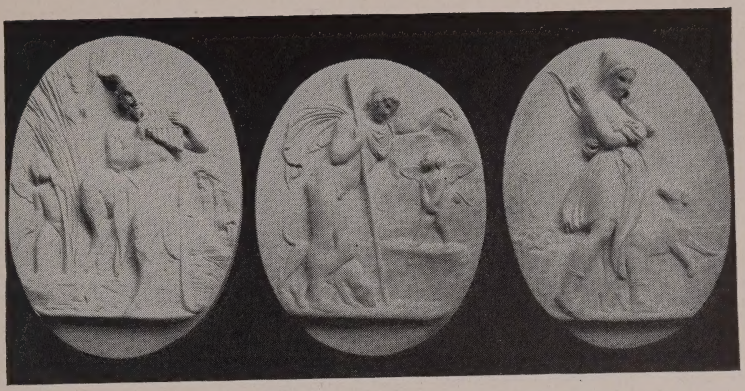
38. BREAK, BREAK, BREAK . . . : *OIL PAINTING*

Henry O .Tanner, American: 1859-

In the dark stormy night the green-gray sea lashes against the craggy rocks that loom at the right. The spray is illuminated by a cold light, while dimly in the background can be seen the wreckage of several ships. Numerous seagulls hover around the shore. Signed at lower right *Tanner. 24 x 56 inches*

NOTE: The artist is the well-known negro painter who takes the title of his painting from Tennyson's famous poem, "Break, Break, Break."

[SEE ILLUSTRATION]



41 41 39

ORIGINAL PLASTER CASTS

BY ALBERT BERTEL THORWALDSEN, H.N.A.

DANISH: 1770-1844

39. SET OF SIX PLAQUES
Five of the plaques are of Diana, the Goddess of the Hunt. She is depicted in various attitudes of the hunt accompanied by her dog in three scenes and carrying her bow and arrows in four scenes. The other is of Actaeon being attacked by the hounds of Diana. Four with metal stamps on the back inscribed *Thorwaldsen Museum.* *Oval, approximately 13½ x 9¾ inches*

[SEE ILLUSTRATION]

40. SET OF FOUR PLAQUES
Venus accompanied by her son Cupid; Pan seated on a rock playing his pipes; Actaeon attacked by a band of dogs; Chione pierced by the arrow of Diana while overhead hovers a hawk which is her father. Two with metal stamps on the back inscribed *Thorwaldsen Museum.*
Oval, approximately 13½ x 9¾ inches

41. SET OF FIVE PLAQUES
Pan seated on a rock and playing his pipes; A hero standing with his foot on a wounded lion; Adonis accompanied by a dog; Maleager struck by an arrow; Narcissus looking at his reflection in the pool. One with metal stamp on the back inscribed *Thorwaldsen Museum.*
Oval, approximately 13½ x 9¾ inches

[SEE ILLUSTRATION OF TWO]

42

42. Set of Three Plaques

The first a circular plaque of three musical angels, one playing a harp, one playing a cithara and the third playing a flute. The second, a rectangular plaque representing Mercury bringing the infant Bacchus to Ino, Queen of Baeotia. The third, a rectangular plaque representing Cupid, the god of love, and Hymenaeus (Hymen), god of marriage united in spinning the thread of life. *Heights, 17 x 22½ inches*

[SEE ILLUSTRATION OF ONE]

43. Four Plaques Representing Cupid's Power Over the Elements

Cupid with the lion, representing his power over earth; Cupid on the eagle, representing his power over air; Cupid riding the dolphin, representing his power over water; Cupid abducting Cerberus, representing his power over fire. *Diameter, 34 inches*

Note: These four reliefs were executed in marble for Alexander the Second of Russia. Another copy was later sculptured for Mr. Leboucheur of London and a third one is in Thorwaldsen's Museum.

44. Set of Three Plaques

The first represents Aurora, goddess of the dawn, with sunrays behind her head; Hesperus is seen flying before her with his torch. The second represents Cupid crocheting a net to catch unstable hearts. The third represents cupid caressing a faithful dog. *Diameters, 25 to 26½ inches*

45. Set of Four Plaques

The Four Seasons: Spring, a young girl making wreaths of flowers while two children assist her. Summer, a harvest scene with two lovers. Autumn, a family group. Winter, an old couple with a cat warming themselves over a fire-pan. *Diameter, 27¾ to 28½ inches*

Note: These four plaques were executed in marble for the king of Wurtemberg. Later Thorwaldsen sculptured them for his museum.

46. Set of Two Plaques

An upright rectangular plaque representing Caritas, goddess of charity; depicts motherly love and Christian charity. A horizontal rectangular plaque representing the periods of love; taken from an ancient painting entitled *The Peddleress of Cupid.* Cracked. *Size, 28 x 20½ and 20 x 58 inches*

Note: The plaque of Carita was executed in marble in 1810 for the Marquis of Landsdown. The other plaque was executed in marble in 1825 for Mr. Labrocheur of London.

47. Set of Three Plaques

An upright rectangular plaque representing Minerva unveiling Vice and taking Innocence in her protection. An upright rectangular plaque of seated Victory writing upon a shield the victorious exploits. A horizontal rectangular plaque representing Minerva awarding the weapons of the slain Achilles to Ulysses and denying them to Ajax who kills himself.

Sizes: 34½ x 28½, 32 x 25½ and 28 x 52 inches

Note: The plaque of Minerva unveiling vice was executed in bronze in 1817 for the base of the Monument of Lord Maitland in London.

48. Set of Two Plaques

Two circular plaques representing Summer and Harvest. In the first two boys are plucking pears and placing them in a basket. In the second Cupid, Bacchus and Bathyllus are treading upon the grapes which they have taken from the overhanging vines. *Diameters, 37 and 36 inches*

Note: These two bas-reliefs were executed in marble for Count Schoenborn in 1811.

49. Set of Three Plaques

Three arched plaques, the first represents Bacchus, god of wine, presenting a full cup of wine to Cupid. The second a satyr allowing a little faun to blow his reeded pipes. The third depicts a priestess of Bacchus lying upon a panther skin and holding a cluster of grapes which a little faun grasps avidly.

Sizes from 19½ x 32 to 25 x 38 inches

50. Set of Two Plaques

One plaque represents St. Mary with the Infant Jesus and St. John the Baptist. The Child is turning Himself in his mother's embrace and stretching out His hand towards little St. John who is dressed in camel skin and is holding a staff. The other represents Christ surrounded by children as He pronounces the divine words, "Suffer the little children to come unto me."

Diameter, 29 inches

51. Set of Two Plaques

In the first plaque "Day" is seen in her rapid flight through the air while she scatters fresh flowers on the eastern sky. On her shoulder rests Hesperus who holds up his torch to call the inhabitants of earth to life. The second plaque represents "Night", a woman holding two children in her arms, representing death and sleep. An owl, emblem of night, is seen fluttering in the air. *Diameters, 34¼ and 36 inches*

52. Set of Four Plaques Representing the Evangelists

The four Evangelists are represented as being carried through the air by those winged beings, which according to the vision of Ezekiel are used to denote the Evangelists. St. Matthew is represented being carried by an angel, St. Mark by a lion, St. Luke by a bull, and St. John by an eagle. They are represented in the act of receiving the holy revelation. *Diameters, 23 inches*

53

53. Self-Portrait Plaque of A. Bertel Thorwaldsen
The great sculptor stands at the table for modeling where he has made a sketch for the statue of St. Andrew bearing his cross; his left arm rests upon the table and he is facing the right, his right hand is resting on his hip. He is attired in his working clothes. *29 x 25 inches*

[see illustration]

DECORATIONS

54. Gentleman's Gold-plated Pocket Watch
Elgin movement in hunter case.

55. George III Engine-turned Silver Gentleman's Pocket Watch
Henry Brind (?) London, 1771
Engine-turned gilded silver clock face with Roman numerals, in silver case, the reverse inscribed Boon Piddington, Oxon, 1786. *Diameter, 2 inches*

56. Silver Gentleman's Pocket Watch
Circular white enamel dial with Roman numerals and a second dial; in plain silver case. Key winder. *Diameter, 2¼ inches*

57. Etched Leaded Glass Panel
Swiss, dated 1772
Oval panel with yellow stained glass frame, etched with a baroque coat-of-arms, and inscription and date below. *10 x 8¾ inches*

58. Twelve Japanese Carved Ivory Objects
Miniature tusk vase; *netsuke; inro* with pierced sides; tiny elephant figure; and eight bookmarks with ivory finials, one imperfect. Together with a miniature tortoise-shell, pearl and ivory lute. (13 pieces.)

59. Decorated Porcelain Jewel Box
Oblong box of lavender porcelain enhanced with gilded leaf bands, the hinged cover painted with a romantic garden scene, signed *W. Koch.* Cover cracked. *Length, 6¼ inches*

60. Eight Decorative Porcelain and Pottery Objects
Two pairs of miniature shoes; pair of flower-form table bells; Doulton miniature vase, imperfect; and a lamp base in the form of a clown.

61. Japanese Porcelain Vase and Cloisonne Enamel Teapot
Ovoid jar with cover decorated with gilded flowers and birds on a powder blue ground; and a small cloisonné enamel teapot with cover.
Heights, 5½ and 4½ inches

62. Viennese Bronze Dore Reliquary in the Baroque Manner
Urn-shaped shaft ornamented with rococo cartouches, supporting a circular glass case framed by pointed 'stars' and surmounted by a cross; on oval base molded with the Hapsburg two-headed eagle and escutcheons, on tiny claw feet. Glass cracked. *Height, 18 inches*

63. Collection of Six Lamberton Decorated Porcelain Articles
Large pitcher and basin; smaller pitcher; covered butter dish; mug and a large coffee cup. White porcelain decorated with sprays of purple iris.

64. Chrome Electric Squelette Clock, in Case
Circular clock with white enamel dial, supported by four columns; on oblong mahogany base. In beveled glass case. *Height, 12½ inches*

65. Five Decorative Smoker's Accessories
Two ivory cigarette holders; two *repoussé* silver-plated cigarette boxes with Dutch scenes; and a brass matchbox holder.

66. Chinese Brass Cigarette Box
Oblong box, the hinged cover inset with a soft jade plaquette. *Length, 6 inches*

67. Mock Tortoise-shell Toilet Set
Two molded glass jars with mock tortoise-shell covers; hairbrush; hand mirror; buff; two clothes brushes; tray; buttonhook; and nail-file. Together with a comb and three fans. (14 pieces.)

68. **Five Brass Table Articles**
Three cream pitchers, oval two-handled tray, and an oblong hammered tray.

69. **Three Celluloid Clocks**
Of cream, rose, and green celluloid. *Heights, 4 to 5¼ inches*

70. **Three Clocks**
Chrome easel clock; porcelain clock, chipped; and a brass desk clock.
Heights, 4 to 5 ¼ inches

71. **Decorated Victorian Miniature Dining Room and Bedroom Set**
The dining room consists of a marble-top dining table and seven chairs, an upright piano, with stool, a sofa, and a highboy. The bedroom set consists of a single bed, a marble top center table, a marble top side table with upright mirror, two chairs, a sewing machine, a night table and a marble top cupboard. Both rooms have assorted bibelots and two needlepoint rugs. (22 pieces.)

72. **Victorian Miniature Kitchen Set**
Consisting of a wooden cupboard, a metal stove, six metal utensils, three wooden bowls and a masher, two candlesticks, five-piece porcelain set, a step ladder, a pitcher and a jug. With a needlepoint rug. (23 pieces.)

73. **Two Bronze Plaques**
Circular plaque of St. John riding an eagle, his left arm extended above his head behind which glows a nimbus. Inscribed G. T. Brewster, 1901. A triptych plaque representing the exploits and return of a hero.

74. **Pair White Faience Statuettes of Pages, on Walnut Stands**
Seated robed figures of young boys, one playing on a lute, accompanying the other who is reading from a scroll of music; on old high carved walnut stools. Signed *Salvini, Florence.* Glazed white.
Height of figures, 12 inches; of stands, 15 inches

75. **Three Glass Table Articles**
Orrefors opalescent bowl with petal rim; footed ovoid sugar bowl ornamented with pears in relief; and a deep octagonal paneled vase.
Heights 3 to 8¼ inches

76. **Bronze Dore and Decorated Porcelain Mantel Clock**
Louis XV Style
Cartouche-shaped clock surmounted by torch and quiver finial, on rococo-scrolled feet. Circluar porcelain dial painted with a rural scene, above a panel similarly painted. *Height, 15 inches*

77. **Three Silver-plated Vegetable Dish Covers**
Domed covers with handles. *Length,* 10 *inches*

78. **Five Silver-plated Table Articles**
Oval platter, rim imperfect; cocktail shaker, small dent; sauceboat on stand, and a footed tazza with *repoussé* border. Two monogrammed.

79. **Silver-plated Tea Service**
Ovoid teapot, hot water pot, creamer and sugar bowl, imperfect. Initialed *W*.

80. **Pair Silver-plated Oval Covered Vegetable Dishes**
Plain dish with reversible cover, molded borders. Loop handles. Initialed.
Length, 12 inchs

81. **Silver-plated Service of Flatware**
Six each of dinner knives, dinner forks, bouillon spoons, iced tea spoons, and coffee spoons; four butter spreaders, four serving spoons, eight tablespoons, five salad forks, eleven berry spoons, two teaspoons, and two salt spoons. With plain molded handles. In case. (66 pieces.)

82. **Silver-plated Part Tea Service**
Teapot and two sugar bowls, ornamented with a floral and leaf spray.

83. **Silver-plated Tea Service**
Teapot, hot water pot (dented), creamer and two-handled sugar bowl. Decorated with reeded bands and angular handles. (4 pieces.)

84. **Silver-plated Tea Service**
Tall cylindrical teapot with S-scrolled spout and angular loop handle; matching two-handled sugar bowl and creamer; decorated with reeded median band. Together with a circular rimmed mirror tray. (4 pieces.)

85. **Two Chinese White Jade Plaques with Semi-precious Minerals**
Circular and square plaques respectively, of white jade, *plaqué* with stems of peonies in carnelian agate, rose quartz, coral and yellow agate, with spinach jade foliage, rising from spinach jade, amethystine quartz and carnelian agate rocky mounds. The latter in teakwood frame; the circular plaque backed with a black and gold lacquer mountain scene. *Heights, 9 and 8 inches*

86. **Bronze Gong**
Ming
Deep cylindrical bowl, with wood and leather-bound striker.
Diameter, 14½ inches

87. **Sculptured Marble Head of a Girl**
A smiling girl with head tilted backward. Inscribed on back *Gosztonyi, Alice, 1937.* *Height, 17 inches*

88. **Original Bronze Statuette of a Nymph**
A nude woman with head tilted backward, seated upon a high rocky base inscribed *Gosztonyi, Alice, 1936.* Brown and 'antique' green patina. Cracked on thigh. *Height, 17 inches*

89. **Original Bronze Bust of a Saint**
Head and bust portrait of a reclining woman wearing hooded cloak. Inscribed on side *A. Gosztonyi.* *Length, 18 inches*

90. Carved and Parcel-gilded Mahogany Wall Mirror

Chippendale Style

Upright molded frame, the arched and fret-scrolled crown centered with a gilded shell motive, valanced and scrolled skirt similarly centered.

Height, 40½ inches; width, 27 inches

91. Chippendale Fret-carved Mahogany Wall Mirror

American, circa 1820

Horizontal molded frame, surmounted by a gilded eagle inset in arched pediment flanked by fret scrolls; inner molded fillet enclosing a mirror glass. Head of eagle missing. *Height, 27 inches; length, 30 inches*

92. Continental Ajoure and Repousse Silver Hanging Incense Burner

Renaissance Style

Pear-shaped base *repoussé* with a collar of leaves; the domed cover *ajouré* with leaves and flowers joined to the bowl by chains. *Height, 11 inches*

93. Sculptured Alabaster Cachepot

Deep cylindrical pot sculptured with the head of a woman in relief, wreathed in leaves. Rim imperfect, and cracked. *Height, 5½ inches*

94. Lot of Japanese Bronze Ornaments

Set of four gilded bronze pierced shade fixtures; and five other pieces. (9 pieces.)

95. Wrought Bronze Table Clock

Quadrangular clock with circular dial with gilded numerals concealing the clock works; surmounted by openwork strapwork arched gallery; on vase feet. *Height, 10¼ inches*

96. Bronze Oil Lamp and Ewer

Renaissance type oil lamp with three wick holders, hung with snuffers, ring handle. And a Persian pear-shaped perfume ewer. *Heights, 20 and 9½ inches*

97. Two Bronze Lamps

Renaissance Style

Torchère with angular molded shaft supporting two simulated candles; and an oil lamp with hemispherical body on scrolled supports. Fitted for electricity. *Heights, 16½ and 12 inches*

98. Two Siamese Bronze Light Fixtures

Pierced bronze onion-shaped light fixture; and a smaller one, of similar design. With suspension chains. Former imperfect. *Diameters, 13 and 5 inches*

99. Four Wrought Iron and Bronze Fixtures

Two wrought iron wall brackets for torchères or lanterns; and two ornaments.

100. **Gothic Bronze Lantern on Renaissance Wrought Iron Wall Bracket**
Quadrangular lantern with chamfered sides, inset with etched glass panes, and surmounted by onion dome, with handle; on Renaissance iron bracket wrought with openwork scrolls. *Total height, 41 inches*

101. **Italian Sculptured Marble Head of a Youth**
Well modeled head of a young man with short curly hair. *Height, 13½ inches*

102. **Victorian Alabaster Light Fixture**
Pear-shaped globe with pierced neck; with suspension chains. *Diameter, 13 inches*

103. **Lot of Carved wood Decorations**
Five richly carved ornamental wooden designs of various sizes including a small easel.

104. **Brass Chandelier** *Dutch, XIX Century*
Urn-shaped shaft supporting five arms fitted with simulated candles. *Diameter, 22 inches*

105. **Green-painted Steel Exercycle** *Marlowe Products, Inc., Clifton, N. J.*
General Electric AC motor bicycle for exercising.

TEXTILES

106. **Two Ecru Crocheted Filet Table Scarfs**
Designed with stylized trees and animals respectively; fringed. *8 feet 2 inches and 7 feet 9 inches x 1 foot 9 inches*

107. **Three Crimson Velvet Cushions**
Square cushions; velvet worn.

108. **Eight Red Velvet Fragments** *Italian and French, XVII-XVIII Century*
Of ruby and rust velvet, some showing wear.

109. **Black Chantilly Lace Shawl and Collar**
With vandyked edges; a few small tears.

110. **Paisley Shawl**
Woven in red, blue, yellow, green and beige with black star-shaped center medallion, in a design of geometric devices and leaf arabesques.

111. **Two Paisley Shawls**
One patterned allover with floral, leaf and 'pear' motives; the other with scarlet and orange floral border surrounding a black center.

112. Silver-embroidered Silk and Wool Panel and a Japanese Hanging

Allover embroidered with silver blossoms on a beige ground, within joined rust embroidered rectangles. Together with a Japanese embroidered hanging, worn. *6 feet 2 inches x 4 feet*

113. Rust Satin Table Cover and Two Velvet Runners

Rust satin cover (stained) mounted on silk rep, ball fringe; for console table; and two wine red and olive green velvet table runners edged with gold galloon; the latter imperfect.

114. Two Taffeta Dresses

American, XIX Century

One of emerald green taffeta, with puffed sleeves; the other of blue gingham, with separate jacket, bodice and skirt. Stained and torn. Together with black lace collar and scarf.

115. Blonde Spanish Lace and Net Wedding Gown

XIX Century

High-necked gown with short puffed sleeves, of ivory net and blonde lace, over an ivory satin petticoat. With stays sewed into the bodice.

116. Satin and Velours 'Patchwork' Coverlet

Allover designed with scarlet, rose, gold, blue and cream satin boxes, edged in red velours.

117. Embroidered Percale Top Sheet

Extra large sheet of fine quality percale, embroidered at one end with a row of rose wreaths between drawnwork bands.

118. Chinese Embroidered Silk and Satin Wall Hanging

Embroidered with peacocks, phoenixes and other exotic fowl perching on peony branches, in golden yellow, rose, blues and purple on a celadon satin ground; some wears at the edges. *11 feet 4 inches x 4 feet 2 inches*

119. Four Tapestry Fragments

XVIII Century

Two Gobelins border fragments with inscriptions; and two rose tapestry fragments with Roman inscriptions. Shows much wear.

120. Gold Applique-embroidered Silver Metallic Cope and Hood

Italian, XVII Century

Of silver metallic threads on a beige field, appliqué-embroidered at one end with gold metallic leaf scrollings; the hood centering an heraldic device.

121. Two Brocatelle Hangings

Louis XVI Style

One of rose, with gold satin foliations; the other of crimson satin with similar designs. *8 feet 6 inches x 6 feet 4 inches and 8 feet x 5 feet 5 inches*

122. **Gold Applique-embroidered Chalice Cover, Bible Cover and Two Orphreys**

Italian, XVII Century

Of beige silk taffeta embroidered with gold leaf scrollings, the Bible cover centering an IHS, and pair of orphreys, one embroidered with a papal coat-of-arms.

123. **Louis XVI Chartreuse Green Satin Brocatelle Hanging**

Italian, XVIII Century

Developing rows of symmetrical jardinieres in Bérainesque fashion interspersed with crowns and flowers. *5 feet 5½ inches x 5 feet 10 inches*

124. **Louis XVI Golden Yellow Satin Brocatelle Hanging and Pair Embroidered Borders**

The hanging displaying large floral scrollings; seamed. And a pair of embroidered satin four-sided borders.

125. **Collection of Applique-embroidered Textiles**

French and Italian, XVII-XVIII Century

Four appliques; valance of ruby velvet allover embroidered with large floral scrolls in gold thread; three orphreys, worn; maniple; an an oblong panel (10 pieces).

126. **Pair Louis XVI Wine Red Satin Brocatelle Antependiums**

Developing large formalized foliations in wine red satin, centering the figure of a mitered bishop holding a crozier, woven in silver metallic threads.

Length, 16 feet 8 inches

127. **Bokhara Embroidery Panel and a Mexican Serape**

Striped brick red Bokhara panel embroidered with blue, beige and yellow geometrical devices; some tears; and gaily striped Mexican serape. Together with a saddle cloth.

128. **Aubusson Tapestry**

Gothic Style

A hunter rides his white horse over the rocky ground; on his left hand rests a falcon while two hunting dogs bound along at his side. The hunter is executed in the Gothic style and the border of serpentine floral designs is classic. Some wears. *7 feet 4 inches x 4 feet 7½ inches*

PERIOD AND REPRODUCTION FURNITURE

129. **Early Federal Mahogany Candlestand**

Elongated octagonal top on vase-turned shaft dowled in tripod curved support.

Height, 28 inches; width, 23½ inches

130. **Empire Carved and Inlaid Mahogany Shaving Mirror**

Upright mirror inlaid with stringing, swiveling in lyre-shaped voluted frame, on box base containing two small drawers; bun feet.

Height, 26 inches; width, 24 inches

131. Victorian Carved Mahogany Doll's Bed

Headboard with carved crotch mahogany arched cresting centering a bossed medallion, flanked by vase-turned uprights; low arched footboard similarly carved; on square paneled and molded supports. Together with a mattress and coverlet. Castered.
Length, 28½ inches

132. Mahogany Bow-front Sideboard

Hepplewhite Style

Rectangular top with bowed center, over conforming front containing two small cockbeaded drawers flanking a long central drawer, above a deeper drawer between two cupboards; on six square tapering spade feet. Brass bail handles.
Height, 37 inches; length, 5 feet 6 inches

133. Hepplewhite Painted Satinwood and Mahogany Work Table

English, XVIII Century

Circular top of quartered mahogany, hinging and opening to disclose a fitted compartment, the frieze painted with bowknotted rose garlands; on three square tapering and slightly cabriole legs painted with husk pendants, and joined by similarly painted undershelf. Imperfections.
Height, 27 inches; diameter, 14 inches

134. Early Federal Mahogany Chest of Drawers

American, circa 1830

Recessed upper section containing two small drawers, on outset front containing single long drawer, supported by spirally twisted pilasters which enclose three recessed drawers below; on round turned legs. Brass knob handles. Small imperfections.
Height, 51 inches; width, 41 inches

135. Victorian Carved Mahogany Occasional Table with Marble Top

Oval white statuary marble top over valanced pierced apron supported by four reverse-scrolled and voluted legs centering an undershelf; castered.
Height, 30 inches; width, 24 inches

136. Victorian Inlaid Mahogany Roundabout Chair, in the French Taste

Semi-circular back extending to the open arms on drapery-carved open lyre supports; bow seat on valanced rails and quadrangular cabriole legs with pointed feet. Back panel and seat covered in old gold yellow brocatelle much worn. Back rail inlaid in satinwood with leaf sprays centering mother-of-pearl flowers.

137. Victorian Carved Mahogany and Tapestry Bench

Oblong floral tapestry top hinging to disclose a compartment; apron carved with wheels and floral pendants, on pierced end supports. Tapestry worn.
Length, 23 inches

138. Pair Louis XV Carved Beechwood Fauteuils

Venetian, XVIII Century

Canted rectangular back with arched cresting, open acanthus-carved arms with armpads on leaf-carved supports; valanced apron carved with leaves centering a shell, on voluted cabriole legs with H-stretcher. Covering worn.

139. Pair Louis XV Carved Beechwood Fauteuils

Venetian, XVIII Century

Similar to the preceding. One covered in muslin, the other worn.

140. Queen Anne Paneled Oak Hall Bench

English, Early XVIII Century

Rectangular canted back carved with three molded panels, flat-carved open arms on turned supports; cabriole legs with pad feet. *Length, 44 inches*

141. Pair Carved Oak and Red Leather Armchairs

Italian Renaissance Style

Rectangular canted back paneled with red leather valance studded with nail-heads, above a cartouche-carved bar splat, open scrolled arms on ring-turned supports; leather seat on turned and blocked legs with carved frontal stretcher. Leather of one chair worn.

142. Mahogany Marquetry Side Table

Italian, XIX Century

Rectangular top over frieze inlaid with leaf and floral tendrils; on square tapering legs joined by undershelf. Banded with cube inlays. Imperfections. *Height, 33 inches; length, 45 inches*

143. Six Late Victorian Carved Mahogany and Floral Rep Dining Chairs

Arched back centering three open Gothic oval molded splats surmounted by an interlaced strap-scrolled cresting; beige trellised rep seat on slender round turned legs.

144. Six Late Victorian Carved Mahogany Dining Chairs

Similar to the preceding; four with seats covered in light blue and old rose needlework; one with black leather seat; and the six with tapestry-woven seat.

145. Victorian Carved Mahogany and Ebony Armchair and Side Chair

Matching chairs, with arched backs centering three vertical splats, bowed seat on round tapering and fluted legs; the former with open arms and armpads on incurvate supports. Inlaid with ebony stringing and panels.

146. Hepplewhite Inlaid Mahogany and Satinwood Bow-front Dressing Chest

American, XIX Century

Oblong top with bow front; conforming front containing two banded drawers centering a satinwood panel, over two small deep drawers flanked by open shelves; on slightly cabriole square tapering legs. Oval brasses and bail handles. Reconstructed piece. *Height, 39½ inches; width, 38¾ inches*

147. **Pair William and Mary Carved Walnut and Leather Side Chairs**

Arched rectangular back and seat covered in brown leather studded with nailheads; on bulb-turned legs with frontal stretcher carved with heart motives.

148. **Jacobean Carved Walnut and Needlepoint Wing Armchair**

English, Late XVII Century

Deep canted back and scrolled wings, closed sides and seat covered in baroque floral *gros point* centering an angel in *petit point,* worked in a black ground; blocked and scrolled legs with cupid's-bow frontal stretcher and H-stretcher. Needlepoint worn.

149. **Inlaid Mahogany Gate-leg Table**

Adam Style

Oblong top with drop-leaves, inlaid with barber-pole stringing centering three satinwood sunburst diamonds; on six legs inlaid with stringing, two swinging out to support the top; trestle base. *Height, 24 inches; length open, 26 inches*

Jacobean Style

150. **Turned Oak Occasional Table**

Oblong molded top on bulb-turned and blocked canted supports with enclosed stretcher; knob feet. Top scratched. *Height, 28 inches; width, 26 inches*

151. **Victorian Carved and Turned Mahogany Slipper Chair in Green Velvet**

Lyre-shaped back carved with openwork scrolls and leafage, surmounted by a pierced cartouche, between spool and bulb-turned uprights; bowed seat in olive green velvet worn, on apron embossed with spherules; turned legs, castered.

152. **Carved Mahogany Canterbury**

Gothic Style

Oblong stand with openwork sides of carved lyres, enclosing four racks, with finger-grip. Solid base, castered. One side imperfect.

Height, 15 inches; length, 19 inches

153. **Jacobean Carved and Turned Walnut Armchair in Brussels Tapestry**

English, Late XVII Century

Upright canted back and seat covered in Brussels verdure tapestry; open leaf-carved arms on spool-turned supports; turned and blocked legs with frontal stretcher, joined by H-stretcher.

154. **Pair Walnut Marquetry Side Chairs, Inlaid with Ivory**

Italian, XVII Century

Rectangular canted back with arched and scrolled cresting inset with an ivory escutcheon between uprights carved with female masks, the back inlaid with sportive amors enclosed by leaf *rinceaux;* seat on quadrangular legs and valanced apron, all similarly inlaid. Pieces of ivory and veneers missing.

155

155. Acajou and Olivewood Marquetry Commode, Mounted in Bronze Dore

Louis XVI Style

Rectangular resauted top of white tapestry marble, over conforming frieze inlaid with panels of *rinceaux* in satinwood, olivewood, etc.; below, a cupboard door of olivewood mounted in high relief with a *bronze doré* urn of flowers enclosed by *treillage;* leaf and flower-inlaid pilasters on rosetted dies and vase-turned feet having sabots. The sides molded with *bronze doré* bearded masks. *Height, 46½ inches; length, 47 inches*

[SEE ILLUSTRATION]

156. Carved Walnut Marquetry Hall Bench-chest

Italian, XVII Century

Upright back inlaid with leaf *rinceaux,* over a scene depicting a huntsman pursuing a stag, the retangular seat, sides and front inlaid with hunting scenes; gadrooned base on lion-head supports. Seat hinging and opening as a chest. The back surmounted by elaborately carved *affrontés* winged griffins. Imperfections and repairs. *Height, 48 inches; width, 42 inches*

157

157. Directoire Inlaid Walnut Secretaire a Dos D'ane

Italian, circa 1800

Upper recessed section having rectangular top over a fall front revealing a row of small drawers; above an outset *bombé* front containing one small and three deep drawers provided with *bronze doré* handles and escutcheons; canted returns on short chamfered legs, valanced apron. All banded with tulipwood panels. Some imperfections to veneers.

Height, 44¾ inches; length, 49¾ inches

[see illustration]

158. Carved Oak and Satinwood Marquetry Credence

Italian, XVII Century

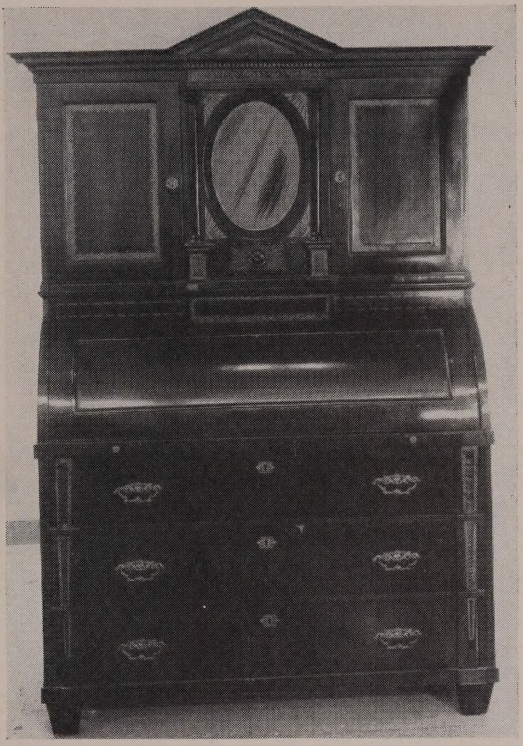
Rectangular molded top flat-carved with flutes, over recessed section containing two small cupboard doors flanking a panel, all inlaid in various woods with architectural views and an urn of flowers; enclosed by freestanding pilasters inlaid with Renaissanee motives; lower portion with two drawers similarly inlaid, scalloped valance on bracketed base with undershelf and recessed back inlaid with strapwork devices. Some imperfections to veneers.

Height, 5 feet 1 inch; width, 46 inches

159. Carved and Spirally Turned Mahogany Side Chair

Carolean Style

Upright back with floral and scroll-carved cresting, above an elaborate open-work splat between spirally turned uprights; valanced seat rails on spirally turned legs, cracked. Seat in blue velvet, much worn.



160

160. Empire Carved and Inlaid Acajou and Satinwood Bureau a Cylindre

Italian, circa 1800

Upper section with pedimental molded cornice, above two doors banded with satinwood, flanking an oval mirror suspended be tween ebonized columns, the spandrels inlaid with sunburst patera; below, a cylinder rolling to reveal a series of small drawers and a writing slide inset with tooled leather panel. The lower portion containing three long drawers provided with *bronze doré* bail handles and escutcheons, between mock-fluted pilasters; on short square tapering feet. Small imperfections to veneers.

Height, 6 feet 5 inches; width, 46 inches

[SEE ILLUSTRATION]

161. **Mahogany China Cabinet**

Hepplewhite Style

Reeded rectangular top over two glazed doors and sides with interlaced astragals; on square tapering and spaded legs.

Height, 59½ inches; width, 42 inches

162. **Victorian Carved Mahogany Cabinet with Sliding Shelves**

Oblong top with three-quarter spindled gallery (imperfect) over fall-front paneled door opening to reveal four sliding shelves; on stand supported by turned legs, joined by undershelf. *Height, 38¾ inches; width, 23½ inches*

163. **Mahogany Bookcase with Three Glazed Doors**

Queen Anne Style

Oblong top over three glazed doors with arched astragals, opening to reveal shelves; pad feet. *Height, 46 inches; length, 50 inches*

164. **Chinese Openwork Bamboo Cabinet**

Upright cabinet with natural bamboo frame, the two doors composed of slender bamboo twigs forming Chinese characters and designs, the back of latticework; interior fitted with shelves. Galleried top.

Height, 5 feet 9 inches; width, 34½ inches

165. **Mahogany Marquetry Bookcase**

Oblong top over glazed door with 'Gothic' arch mullions, opening to disclose shelves; flanked by fluted returns, floral inlays below; vase-shaped feet.

Height, 50½ inches; width, 27½ inches

166. **Mahogany China Cabinet with Cupboard**

Chippendale Style

Upper portion with open pediment top overhanging glazed cabinet with interlaced astragals, above a lower section with one long cockbeaded drawer and a paneled cupboard door below. *Height, 6 feet 3 inches; width, 36 inches*

167. **Mahogany Extension Dining Table**

Phyfe Style

Oblong top with rounded ends, containing a central extension leaf, on two banded cylindrical shafts doweled in three cyma-curved and reeded legs with brass feet. *Height, 31 inches; length, 58 inches extending to 5 feet 10 inches*

168. **Mahogany Bedstead**

Chippendale Style

Head and footboards with serpentine rails enclosing three interlaced pierced splats, on square tapering supports. Full-size bed.

169. **Victorian Carved Mahogany Commode**

Oblong white statuary marble top with rounded corners, over long molded drawer with scalloped shell escutcheon, over two cupboard doors carved in relief with heraldic devices; chamfered returns on bunfeet. Top pierced for mirror. *Height, 31 inches; length, 35½ inches*

170. Victorian Carved Mahogany and Marble Dresser with Mirror

Oblong dresser with two small drawers having white statuary marble top, flanking a set-in marble base; over two long drawers; molded base on bun feet, castered. Together with an elaborately carved mirror with pediment top centering a floral boss and ornamented with fretwork scrolls; sconce trays at the sides. Ebonized pear-drop handles.

Total height, 8 feet; width, 51 inches

171. Pair Louis XVI Provencal Carved Oak Slat-back Bedsteads

Small-size bed, with arched head and footboard composed of vertical slats between turned and blocked posts.

172. Louis XVI Provencal Carved Oak Dressing Cabinet

French, XVIII Century

Outset molded cornice above two glass paneled doors flanked by fluted returns; solid base. Some imperfections. *Height, 6 feet 8 inches; length, 7 feet*

173. Louis XVI Provencal Carved Oak Dressoir

French, XVIII Century

Oblong top over slide-out board above two paneled cupboard doors; chamfered returns on molded outset base. Brass ring handles.

Height, 39¾ inches; length, 5 feet 10 inches

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